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THE MUSICAL TIMES, And Singing Class Circular.

OCTOBER 1st, 1855.

HAYDN'S MASSES.

No. II.

Contributed by E. HOLMES.

(Continued from page 102.)

TAKEN as a whole, this Mass is much inferior to the first. What is chiefly admirable in it, is the masterly and effective arrangement of the ideas rather than their intrinsic interest and quality. Haydn seems to have commenced this composition fresh from the hearing of *Don Giovanni* and of Mozart's Symphony in E flat; luxuriating in the command of the orchestra, though uninspired by that divine *afflatus* which the composer must necessarily feel before he can excite the enthusiasm of his auditory. The chief attraction of the work lies in the instrumental score, which is beautifully finished, and denotes progress in the art of orchestral combinations and effects. It is in the key of C, for the usual stringed instruments,—with oboes and bassoons; trumpets and horns, which mostly play in octaves; and drums. One movement has a flute obligato, and another two clarinets in B flat. The opening forms an agreeable orchestral picture, and makes good music even without the voices:—

Largo.

Vio. 1
Viola unis.

Vio. 2.

Fag.

Timp.
Bassi.

The voices sing *Kyrie eleison* in unison and octaves to the melody played by the fagotto solo. Originality and elegance of design will be perceived in the ten bars constituting the introduction. The tap of the drum *piano* is a novel idea in the slow movement; but it confers dignity and sets off the *cantabile*. Berlioz has illustrated this effect and improved upon it in the *Lacrymosa* of his Requiem; he employs, however, the bass drum.

Pausing on the dominant at the close of the introduction, the *Kyrie* is resumed *Allegro moderato* in the light arioso style of the music in the *Creation*. A florid soprano solo, succeeded by the same theme harmonized in chorus, and then some modulation and orchestral effects, bring us to the end of the movement, the music of which, when described as pretty, receives its utmost meed of praise. In the harmonizing of the first phrase of the subject, the elegance of Haydn is conspicuous:—

Allegro moderato.

Soprano Solo.

Bassi.

Ky - ri - e . . e - lei - son, e - lei - son,

The sharp sixth placed upon A in the bass is a chord that charms every ear. A commonplace musician with this tune in his head would have put F natural in its place, and totally deprived the passage of its pungency. How exhaustless are the resources of harmony! Amidst the various progressions which present themselves to the composer, how much is to be prized the sensibility which guides to the right one! In the accompanying of this soprano solo, there is not only variety of resource,—the contrast of tones and positions of chords which give attraction to an idea of moderate worth,—but we may see how the composer gifted with real melody is never exhausted in his first thought. One of the principal phrases of the solo is first accompanied by oboes and bassoons in Mozart's manner:—

Treble Solo.

Oboe.

Fag.
Bassi.

e - lei - son, e - lei - son.

and on its repetition, when the chorus *sotto voce* hold on the chord of the seventh instead of the wind instruments, the first oboe catches up the melody at the half bar with a sort of echo:—

This tasteful distribution of melodies, each into its appropriate place, signalizes the workmanship of the great masters. For the skilful arrangement of an old progression in four parts, let us take this as an example:—

Treble.
Alto.
Tenor.
Bass.

e - lei-son, e - lei - son,
e - lei - son, e - lei - son,

Though this sounds well enough as it is, Haydn has his violins in a movement of semiquavers, and he will not stop them. Accordingly they accompany:—

going on to a very excellent *crescendo* warm and spirited; and one of the best features of this *Kyrie*.

The *Gloria*, which opens *Vivace*, $\frac{3}{4}$, is by no means fortunate in its outset. After some bars, the voices are brought in at intervals in chords to this orchestral subject, which to our mind is neither interesting as symphony nor church music:—

Vivace.
Vio. 1.

However, for the common-place sequences and passages into which this movement runs, we have full compensation at the *Qui tollis*, an *Adagio* in A of exquisite design, and in the scoring like Mozart; giving an opportunity to all the instruments to show the beauty of their tones separately and in combination. The symphony begins with a cantabile for the violoncello, which seems as if written for old Robert Lindley's bass. Many of us will never forget the beautiful sounds he drew out of the first and second strings of the violoncello; and this solo is indelibly associated with his frequent and beautiful performance of it at the Festivals. The bass voice takes up the theme in dialogue with the obligato instrument; then the chorus enters *piano*, at first accompanying — with the flute *cantabile* joined in octaves to the violoncello; afterwards the voices become principal, and the music goes off into a second part, of a grandeur and sublimity quite unusual with Haydn. To remind of the opening let us take a couple of bars:—

Adagio.
Vio. 1.
Vio. 2.
Viola.
Vcello. Solo.
Bassi.

Flauto.
Obol.
Fag.
Bass.

At the sixth bar the corni in A come stealing in with their delicate natural tones, just as Mozart makes a place for them in his orchestra:—

The whole score is a feast for the lover of instrumental combination. But however attractive the sweetness of the opening *cantabile*, the grandeur of the second part eclipses it. On the recurrence of the bass solo, the interruption of the melody at the fifth bar is grand and dramatic:—

Vio. 1.
Vio. 2.
Viola.
unis.
Flauto
Obol.
Cor.
Treble.
Alto.
Tenor.
Bass.
Cello.
Bassi.
Fag.

sus - - ci - pe,
sus - - ci - pe

Flauto. *p* Oboe 1 mo.
de - pre-ca-ti-o-nem nos - tram
de - - pre-ca-ti-o-nem nos - tram,
Cello. *p*

This noble effect revives the heroic style of Mozart in the serious parts of *Don Giovanni*;

see the distant intervals of the first violin, and then its peculiar motion at the *piano*—nothing can better express greatness and majesty. The modulation mounts by semitones in the bass in a train similar to these three bars, till we reach C# minor, the key of which is rendered decided by three bars of loud exclamation on that chord. The violins continue alone:—

Vio. 1.
Vio. 2.
Viola.

Flauto.
Oboi.
Fag.

Coro.

Bass

o-nem, de-pre-ca-ti -

o-nem, de-pre-ca-ti -

Cello col Flauto in 8va.

The $\frac{6}{8}$ on the C# at the third bar, turning the key note into the leading note, with the oboes coming in like a gleam of light, is one of those charming deceptions of harmony which Haydn either invented, or best illustrated. His quartets are full of them. Towards the end, after the bass solo has been repeated in the minor, there is a choral idea of immense grandeur:—

Vio. 1.
Vio. 2.
Viola.

Treble.
Alto.

Tenor.
Bass.

Cello
Bassi.

re-re, Mi-se

Tutti Bassi.

Those cries of *miserere* in the bass, placed in the most energetic part of the voice, syncopated and descending an octave, are of portentous effect. The idea was probably suggested by recollection of the *Commendatore* in the second finale of *Don Juan*. This change of harmony at *pp* in the cadence is quite new and uncommonly fine:—

Mi-se-re-re, Mi-se-

Treble.
Alto.

Tenor.
Bass.

re-re no-bis.

The *Quoniam* in C, *Allegro* $\frac{3}{4}$, reintroduces the subject of the *Gloria* in a better movement than the first, set off with more counterpoint and contrivance.

The *Credo* begins with a movement fugued in the voice parts with free orchestral accompaniment. From the following two bars of symphony a spirited and dignified composition may well be expected:—

Allegro. *hr*

Vio. 1.
Vio. 2.

Clarini.
Corni.

Viola.
Oboi.
Bassi.
Fag.

Et Incarnatus est, *Adagio* in C minor, $\frac{3}{4}$, is a composition of great expression and orchestral beauty. The symphony announces the subject in unison; when the bass solo begins, a feature

of accompaniment appears in the first violin, peculiarly delicate and characteristic of Haydn:—

Adagio.

Vio. 1.

Viola.

Bass.

Bassi.

Et in - car - natus est, Et in-car -

Beautiful is the contrast of effect when the soprano solo, "ex Maria," follows. We hear the silvery liquid sounds of the voice set off by the bass of the horns, the tenor of the bassoons, and the medium tones of the clarinets, in holding notes or melodious passages. These two bars slightly altered, may be repeated in imagination:—

Solo.

Treble.

Vio. 1.

unis.

Viola.

Clar.

in B.

Fag.

Fag. lmo.

Cor.

in C.

Ex Mari-a Virgine, Ex Ma

The following singular passage, in which the soprano doubles the bass with the tenors and bassoons, gives the echo to a well-known phrase in the *Allegro* of Mozart's Symphony in E flat:—

Vio. 1.

Clar.

in B.

Treble.

Solo.

Viola.

unis.

Fag.

Et ho-mo fac-tus est, ho - mo fac -

Effective pauses and fine chords abound in this place, and the following triumphant cadence, borrowed from the *Andante* of Mozart's Symphony just named, is skilfully introduced, and welcome:—

Et ho - - mo fac-tus est,

Coro.

Ho-mo fac-tus est,

Homage to a fine idea, effectively displayed, renews our pleasure in its first discovery. The *Crucifixus* has a fine cantabile for clarinet and violin alternating on a pedal bass. At "Passus" the chord of C minor is reduced to two notes:—

Treble Solo.

Alto Solo. Pas - sus, Pas - sus,

after this, the *forte* of the whole orchestra comes crashing on the chord of D flat—an effect as striking as it is in the *Freischütz* overture. The prolonged harmonies towards the cadence of this movement are magnificent. *Et resurrexit* commences *Allegro* $\frac{3}{4}$, and after a few bars the composer pursues this rather common subject through many keys, modulations, and sequences—

Vio. 1.

Vio. 2.

Viola.

Cor.

Fag.

Bassi.

Et vi - tam ven - se - cu - li

preparing the ear, however, by degrees for better music at the "Et vitam," a coro fugato, with a brilliant accompaniment for violins of almost perpetual motion. It sets off thus:—

Vivace.

Vio. 1.

Vio. 2.

Treble.

Et vi - tam ven - se - cu - li

and is founded on the finale of the old opera, with rather more development in the treatment and modulation. The last fugato of the second finale in D to *Don Giovanni* (never performed) seems to have been its model. The operatic character of the music is displayed in the following passage of soprano solo:—

Treble.

nevertheless, the composition is for its sparkling vivacity scarcely to be exceeded.

The *Sanctus*, *Adagio* and *piano*, opens with a cantabile for the first violins; the choral part has a solemnity and elevation somewhat in Mozart's style; the *Pleni* and *Osanna* each contain features worthy of a great symphonist. The *Benedictus* in C minor, original in the rhythm and accents of its subject, is set off by piquan

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HAYDN'S MASSES (Continued from page 118).

effects of the orchestra. See one phrase beginning before another is ended:—

At the ninth and tenth bars we meet this passage, in which the unison C is reinforced by trumpets and all the wind instruments, the harmony otherwise being bare, doublings of one interval only:—

It is interesting to observe many passages in Haydn's Masses which denote the advance of Beethoven, effects wrought out by giving intensity to one note, while chords are left incomplete and thin.

The Agnus Dei, Adagio in F $\frac{3}{4}$, has a tender and devotional expression, like Mozart's. This beautiful orchestral passage introduced by a solo for the drum, reminds much of his style:—

In the next bar the chorus enter *sotto voce*, repeating the holding and moving notes of this passage with very pleasing effect, the oboes swelling into the octave:—

The *Dona* is a piece of effect rather than of good music. The half cadence before the *piu presto*,

a $\frac{9}{8}$ on F $\sharp$, is beautiful, but whether invented by Haydn or Mozart it is difficult to say. It is found in the second finale of *Don Giovanni*, and also in Haydn's quartetts.

Beautifully instrumented and effective as this Mass often is, it takes less hold on the mind than some others fuller of Haydn's peculiar vigour, and which shine less with a borrowed light.

(To be continued.)

MUSIC

AMONG THE POETS AND POETICAL WRITERS.

By MARY COWDEN CLARKE.

(Continued from page 107.)

THE sound of wind is music of exquisite beauty to poetic ear.

"While rocking winds are piping loud."—Milton.

"A creek

Where winds with reeds and osiers whispering play."—Milton.

"The winds with wonder whist,
Smoothly the waters kist,
Whispering new joys to the mild ocean,
Who now hath quite forgot to rave,
While birds of calm sit brooding on the charmed wave."—Milton.

"Here let me, careless and unthoughtful lying,
Hear the soft winds, above me flying,
With all their wanton boughs dispute,
And the more tuneful birds to both replying,
Nor be myself, too, mute."—Cowley.

The American poet, in his grand "Forest Hymn," addressing the Creator, says:—

"Thou art in the soft winds
That run along the summit of these trees,
In music."—Bryant.

And in his poem of "The Evening Wind," he bids it

"rouse
The wide old wood from his majestic rest,
Summoning from the innumerable boughs
The strange deep harmonies that haunt his breast."

* * * * *

"Sweet odours in the sea-air, sweet and strange,
Shall tell the home-sick mariner of the shore;
And, listening to thy murmur, he shall deem
He hears the rustling leaf and running stream."

Bryant.

"The arctic sun rose broad above the wave;
The breeze now sank, now whisper'd from his cave;
As on the Æolian harp, his fitful wings
Now swell'd, now flutter'd o'er his ocean strings."

Byron.

"The dying night-breeze, harping o'er the hill,
Striking the strings of nature, rock and tree,
Those best and earliest lyres of harmony."—Byron.

"To look, listening, on the scatter'd leaves,
While Autumn winds were at their evening song."—Byron.